

na - tions of the dead. What

p

p

3 5 3

poco cres.

sounds were heard, what scenes ap-peared O'er all that drea - ry

poco cres.

5

B

coast !

Dread - ful

p

sempre p

8va

gleams,

Dis - mal

8va

screams,

Fires . . . that glow

mf

8va

Shrieks . . . of woe, Sul - len moans, . . .

poco cres. *dim.*

dim.

Hol - low groans, . . .

dim.

And cries . . . of tor-tured ghosts !

p *dim.*

8va bassa...

pp

8va bassa...

p *Allegro moderato.*

But hark ! . . . he strikes his gold - en lyre ; . . .

Allegro moderato.

mf

And see! . . . the tortur'd ghosts res - pire,

See! . . . sha - dy forms ad - vance!

Thy stone, O Sy - si-phus, stands still,

Ix - i - on rests up - on his wheel, The

pale spec - tres dance;

poco rit. e dim.

The Fu - - ries sink . . . up-on their i - ron

poco rit. e dim.

Meno mosso. *rit.* *p*

beds, And snakes un - curl'd . . . hang list

Meno mosso. *rit.*

. . 'ning round their heads.

p a tempo.

dim.

G

pp

CHORUS.—“BY THE STREAMS THAT EVER FLOW.”

Allegretto tranquillo.

By the streams that ev - er flow, By the fra - -

By the streams that ev - er flow, . . By the fra - -

By the streams that ev - er flow, . . By the fra - -

By the streams that ev - er flow, By the fra - -

Allegretto tranquillo. ♩ = 112.

- - grant winds that blow O'er the E - ly - si - an flowers,

- - grant winds that blow . . O'er the E - ly - si - an flowers,

- - grant winds that blow O'er the E - ly - si - an flowers,

- - grant winds that blow O'er the E - ly - si - an flowers,

poco.cres. By those hap - py souls who dwell In yel - low

poco.cres. By those hap - py souls . . who dwell In yel - low

poco.cres. By those hap - py souls who dwell . . In yel - low

poco.cres. By those hap - py souls who dwell . . In yel - low

meads of As - pho-del, Or a - ma - ran - thine bowers; **K**

meads of As - pho-del, Or a - ma - ran - thine bowers;

meads of As - pho-del, Or a - ma - ran thine bowers;

meads of As - pho-del, Or a - ma - ran - thine bowers; **K**

p dolce.

By the he - roes' arm - ed shades, . . . Glit - ter - ing . . . through the

By the he - roes' arm - ed shades, . . . Glit - ter - ing . . . through the

By the he - roes' arm - ed shades, . . . Glit - ter - ing . . . through the

By the he - roes' arm - ed shades, . . . Glit - ter - ing . . . through the

gloom - y glades,

gloom - y glades, . .

gloom - y glades, . .

gloom - y glades,

mf *dim.*

pp By . . the youths who died for love, . . Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

pp By . . the youths who died for love, Wan - d'ring in . . the

poco cres. *cres.*

poco cres. *cres.*

poco cres. *cres.*

poco cres. *cres.*

poco cres. *cres.*

myr - tle grove, . .

myr - tle grove,

myr - tle grove, . .

myr - tle grove, . .

mf *L*

Re - store, . . re - store Eu - ri - di - ce,

Re - store, . . re - store Eu - ri - di - ce,

Re - store, . . re - store Eu - ri - di - ce,

Re - store, . . re - store Eu - ri - di - ce,

dim.

p re - store Eu - ri - di - ce to life,

dim. re - store Eu - ri - di - ce to life,

dim. re - store Eu - ri - di - ce to life, re - store Eu -

dim. re - store Eu - ri - di - ce to life,

mf re - store Eu - ri - di - ce, . . re - store . Eu -

re - store, re - store Eu -

cres. - ri - di - ce to life, re - store Eu - ri - di - ce to

mf cres. re - store Eu - ri - di - ce to

cres. molto.

f *life,* *M*

- ri - di - ce,

- ri - di - ce,

f *life,* *M*

f *p*

p O take . . . the hus - band or re -

p O take . . . the hus - band or re -

p O take . . . the hus - band or re -

p O take . . . the hus - band, or re -

p - store the wife!

p - store the wife!

p - store the wife!

p - store the wife!

f *dim.*

BARITONE SOLO.—"HE SANG, AND HELL CONSENTED."

Allegro moderato.

He sang, . . and Hell con-sent-ed To hear . . the po-et's

Allegro moderato.

prayer; Stern Pro-ser-pine re-lent-ed, And gave him back the fair.

poco dim. Thus song could pre-

mf -vail O'er death and o'er hell; A con-test how hard and how

cres.

glo-rious!

8053.

Più animato.
mf *cres.*

Though Fate . . . had fast bound her, With Styx nine times round her, Yet Mu -

Più animato.
p *cres.*

- sic and Love, Mu - sic and Love were vic - to - rious,

sostenuto.
S f

yet Mu - - sic and Love were vic - to - rious.

animando.

sf *dim.*

Segue.

SOPRANO SOLO.—"BUT SOON, TOO SOON."

Lento. sostenuto. *p*

But soon, too soon the lov - er turns his eyes, A - gain she

Lento. falls, . . . once more she dies.

f *p*

T *poco agitato.* How wilt thou

now the fa - tal sis - ters move? No crime was thine . . . if 'twas no crime to

mf *p*

p love.

dim.

mf Lento. dim.
 Now under hanging mountains, Be-side the falls of foun-tains, Or where He - bus

Lento. mf dim.
 wan - ders, Roll - ing in me - an - ders, All a-lone, . . Unheard, unknown,

dim. cres.
 . He makes his moan, And calls her ghost: For ev - er

molto rit.
 for ev - er, for ev - - - er lost...

molto rit. colla voce. a tempo, mf dim.
 W
Più mosso. cres. agitato.
p
 Now with fu-ries sur -
Più mosso.
p *cres.*

round-ed, De-spair-ing, con-found-ed, He trem-bles,

mf *cres.*

he glows . . . A-mid Rhodo-pe's snows.

cres. *tr*

See! Wild as the wind . . o'er the

f

de-sert he flies. Hark! Hœ-mus re-sounds . . with the

tr

Bacchanal's cries— Ah! . .

X *p* *sf* *p*

... See! ... He

dies. Yet even in

Tempo lmo. *p*

pp *p*

Ped. * *Ped.* * *Ped.* *

death, Eu - ri - di - ce he sung, Eu - ri

8va. *8va.*

di - ce still trem - bled on his tongue, Eu - ri - di - ce the

woods, Eu - ri - di - ce the floods, Eu - ri - di - ce,

cres. *cres.*

Eu-ri-di-ce the rocks, . . . and hol . . . low mountains rung,

CHORUS.
1st SOPRANO.

pp

Yet even in death

Eu-ri-di-ce he sung,

Eu-ri-di-ce the

2nd SOPRANO.

pp

Yet even in death

Eu-ri-di-ce he sung,

Eu-ri-di-ce the

1st ALTO.

pp

Yet even in death

Eu-ri-di-ce he sung,

Eu-ri-di-ce the

2nd ALTO.

pp

Yet even in death

Eu-ri-di-ce he sung,

Eu-ri-di-ce the

woods,

Eu-ri-di-ce the floods.

Eu-ri-di-ce the rocks, the rocks . .

woods,

Eu-ri-di-ce the floods,

Eu-ri-di-ce the rocks, the

woods,

Eu-ri-di-ce the floods,

Eu-ri-di-ce the rocks,

woods,

Eu-ri-di-ce the floods,

Eu-ri-di-ce the rocks,

SOPRANO SOLO.

Eu-ri - di-ce, *pp*

dim. and hol *rit.* low mountains rung. *pp* Eu-ri

dim. rocks and hol *rit.* low mountains rung. *pp* Eu-ri

dim. the rocks and hol *rit.* low mountains rung. *pp* Eu-ri

dim. the rocks and hol *rit.* low mountains rung. *pp* Eu-ri

rit. *pp*

pp Eu-ri - di-ce, *p* *poco rit.* Eu-ri

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

ppp di-ce, *ppp* Eu-ri - di-ce.

pp *poco rit.* *p*

a tempo. di-ce. . . .

L. H. *a tempo.* *dim.* *pp* *Segue Finale.*

FINALE.—“MUSIC THE FIERCEST GRIEF CAN CHARM.”

Allegro spiritoso. ♩ = 96.

mf

cres.

dim.

A

BARITONE SOLO.

mf

Mu - sic the fier - - - est grief can charm, And fate's se - ver - -

mf

- - est rage dis-arm ; Mu - sic can sof - - - ten pain to ease, . . .

p cres.

p cres.

poco rit. *a tempo.*

. . . And make despair and mad - ness please.

dim. poco rit. *a tempo.* *mf*

tranquillo. *p*

Our joys be - low . . . it can im-prove, And an-te -

p *tranquillo.*

- date our bliss a - bove, and an - te - date our bliss a -

- bove.

mf *cres.* *sf* *dim.*

p

This the di-vine . . . Ce-ci-lia found, . . . And to her Maker's praise confined the sound.

p

When the full or - gan joins the tuneful choir, The immortal powers in - cline their ear;

cres.

Borne on the swelling notes . . our souls as - pire, While so-lemn

mf *cres.* *cres. poco a poco.*

airs im - prove the sa-cred fire, . .

cres. *f*

rit. *molto sostenuto.*

And an - - gels lean . . from

rit. *molto sostenuto.*

a tempo

hea - ven . . to hear.

a tempo. *Spiritoso.*

f CHORUS. ♩ = 92.

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise . . .

This the di-vine . . . Ce-ci-lia found, And to her Ma-ker's praise con-

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

con-fined the sound; When the full or-gan joins the tuneful choir, . . .

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

The im-mor-tal powers in-cline their ear; . . . Borne on the

prove the sa-cred fire, And an-gels lean from
 prove the sa-cred fire, And an-gels lean from
 prove the sa-cred fire, And an-gels lean from
 prove the sa-cred fire, And an-gels lean from

sostenuto. Quasi Adagio.

The image displays a page from a musical score for 'The Lord's Prayer' by Franz Liszt. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'a tempo.' and the dynamics include 'F' (Fortissimo) and 'rit.' (ritardando). The lyrics are in Latin: 'heaven . . . to hear.' and 'heaven, from heaven to hear.' The piano part features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The score is presented in a clear, legible format with standard musical notation.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *sf* (sforzando) marking. The second system includes a *sf* marking and a *sf* marking. The third system includes a *sf* marking. The fourth system includes a *sf* marking. The fifth system includes a *sf* marking. The sixth system includes a *sf* marking. The notation is complex, with many notes and rests, and some systems have a *sf* marking. The page ends with a double bar line and a repeat sign.

*G Allegro sostenuto.**ff*

Of Or - pheus now no more let po - ets tell,

Of Or - pheus now no more, no more let po - ets tell,

Of Or - pheus now no more let po - ets tell,

Of Or - pheus now no more, now no more let po - ets tell,

G Allegro sostenuto. ♩ = 108.

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

To bright Ce - ci - lia greater power is given, His num -

bers raised . . . a shade from hell,

bers raised . . . a shade from hell,

bers raised . . . a shade from hell,

bers raised . . . a shade from hell,

His num - bers raised . . a shade from hell, *cres.* *f*

His num - bers raised . . a shade from hell, *cres.* *f* *tranquillo.* *p* Hers..

His num - bers raised . . a shade from hell, *cres.* *f*

His num - bers raised . . a shade from hell, *cres.* *f*

Meno mosso. *tranquillo.* *p* Hers lift the soul . . to heaven, . . hers lift the soul to

. . lift the soul . . to heaven, . . to heaven, *p*

Hers lift the soul . . to heaven, *p*

Hers lift the soul . . to

Meno mosso. $\text{♩} = 92$ *tranquillo.* *p*

Animando. *mf* heaven, hers lift . . the soul to

hers lift . . the soul to heaven, hers lift the soul to

hers lift . . the soul to heaven, *mf*

heaven, hers lift . . the soul . . to heaven, the soul . . to

Animando.

heaven,

heaven, *cres.* His num-bers raised a shade from

His num-bers raised a shade from hell,

heaven,

p *cres.*

K his num-bers raised a shade from

hell, a shade from

mf *cres.* a shade from

his num-bers raised a shade from hell, a shade from

K *cres.*

hell, *p* *cres.* Hers lift the soul to

hell,

hell, *p* *cres.* Hers lift the

p dolce.

Sva *sostenuto.*

p cres.

Hers lift the soul . . to heaven, . . . hers lift the soul, . . . hers lift the soul to

heaven, hers lift the soul, . . . hers lift the soul . . . to

mf cres.

hers lift the soul . . to heaven, hers lift the soul,

soul to heaven, *mf* hers lift the soul . . to heaven, hers

M *mf*

heaven, hers lift the soul to heaven, hers lift the soul . . to

heaven, hers lift the soul . . to heaven, . . . hers lift the soul to

hers lift the soul to heaven, hers lift . . . the soul . . . to

mf cres.

lift the soul . . to heaven, hers lift the soul to heaven, . . hers lift the

M

cres.

heaven, hers lift . . the soul . . . to heaven, . . . hers lift the soul to

cres. molto.

heaven, hers lift the soul, hers lift the

cres.

heaven, hers lift the soul, the soul to heaven, hers lift the soul to

cres.

soul to heaven, hers lift the soul . . to heaven, hers lift the soul to

cres. molto.

mf *cres. poco a poco.*

heaven, hers lift . . . the soul, . . . hers lift, . . . hers lift, . . .

mf *cres. poco a poco.*

soul, hers lift the soul, . . . hers lift the soul . . . to heaven, hers

mf *cres. poco a poco.*

heaven, hers lift the soul, hers lift the soul, hers lift the soul, hers lift the

f *cres.*

heaven, hers lift the soul to heaven, hers

hers lift the soul . . . to heaven,

lift the soul, . . . the soul to heaven,

soul, . . . hers lift the soul to heaven,

lift . . . the soul . . . to heaven,

poco rit. *ff*

rit. *ff* 8va.....

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

rit. *ff* to heaven. . .

8058.

THE END.